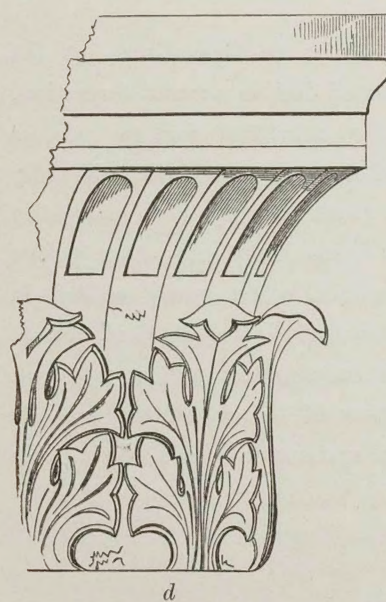
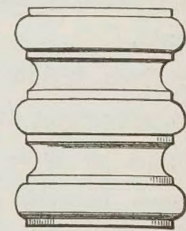


Patara (*a*), and at the Temple of Venus at Aphrodisias (Caria), are to be seen examples of flowing foliage such as we allude to. On the doorway of the temple erected by the native rulers of Galatia at Ancyra (*b*), in honour of Augustus, is a still more characteristic type; and the pilaster capital of a small temple at Patara (*c*), ascribed by Texier to the first century of the Christian era, is almost identical with one drawn by Salzenberg at Smyrna (*d*), which he believes to be of the first part of Justinian's reign, or about the year 525 A.D.

In the absence of authentic dates we cannot decide satisfactorily how far Persia influenced the Byzantine style, but it is certain that Persian workmen and artists were much employed at Byzantium; and in the remarkable monuments at Tak-i-Bostan, Bi-Sutoun, and Tak-i-Ghero, and in several



ancient capitals at Ispahan—given in Flandin and Coste's great work on Persia—we are struck at once with their thoroughly Byzantine character; but we are inclined to believe that they are posterior, or at most contemporaneous with the best period of Byzantine art, that is, of the sixth century. However that may be, we find the forms of a still earlier period reproduced so late as the year 363 A.D.; and in Jovian's column at Ancyra (*e*), erected during or shortly after his retreat with Julian's army from their Persian expedition, we recognise an application of one of the most general ornamental forms of ancient Persepolis. At Persepolis also are to be seen the pointed and channelled leaves so characteristic of Byzantine work, as seen in the accompanying example from Sta. Sofia (*f*); and at a later period, *i.e.* during the rule of the



Cæsars, we remark at the Doric temple of Kangovar (*g*) contours of moulding precisely similar to those affected in the Byzantine style.

Interesting and instructive as it is to trace the derivation of these forms in the Byzantine style, it is no less so to mark the transmission of them and of others to later epochs. Thus in No. 1,

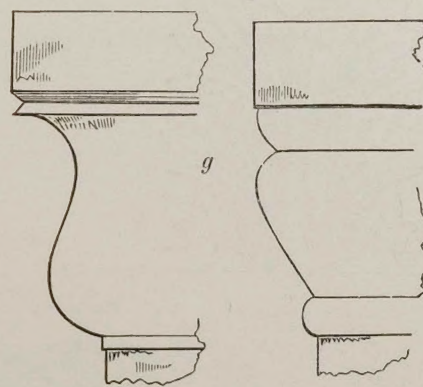


Plate XXVIII., we perceive the peculiar leaf, as given in Texier and in Salzenberg, reappear at Sta. Sofia; at No. 3, Plate XXVIII., is the foliated St. Andrew's cross within a circle, so common as a Romanesque and Gothic ornament. On the same frieze is a design repeated with but slight alteration at No. 17, from Germany. The curved and foliated branch of No. 4 of the sixth century (Sta. Sofia) is seen reproduced, with slight variation, at No. 11 of the eleventh century (St. Mark's). The toothings of the leaves of No. 19 (Germany) are almost identical with those of No. 1 (Sta. Sofia); and between all the examples on the last row but one (Plate XXVIII.)

is to be remarked a generic resemblance in subjects from Germany, Italy, and Spain, founded on a Byzantine type.

The last row of subjects in this plate illustrates more especially the Romanesque style (Nos. 27 and 36), showing the interlaced ornament so affected by the Northern nations, founded mainly on a native type; whilst at No. 35 (St. Denis) we have one instance out of numbers of the reproduction

of Roman models; the type of the present subject,—a common one in the Romanesque style,—being found on the Roman column at Cussy, between Dijon and Chalons-sur-Saone.

Thus we see that Rome, Syria, Persia, and other countries, all took part as *formative* causes in the Byzantine style of art, and its accompanying decoration, which, complete as we find it in Justinian's time, reacted in its new and systemised form upon the Western world, undergoing certain changes in its course; and these *modifying* causes, arising from the state of religion, art, and manners in the countries where it was received, frequently gave it a specific character, and produced in some cases co-relative and yet distinct styles of ornament in the Celtic, Anglo-Saxon, Lombardic, and Arabian schools. Placing on one side the question of how far Byzantine workmen or artists were employed in Europe, there can be no possible doubt that the character of the Byzantine school of ornament is very strongly impressed on all the earlier works of central and even Western Europe, which are generically termed Romanesque.

Pure Byzantine ornament is distinguished by broad-toothed and acute-pointed leaves, which in sculpture are bevelled at the edge, are deeply channelled throughout, and are drilled at the several springings of the teeth with deep holes; the running foliage is generally thin and continuous, as at Nos. 1, 14, and 20, Plate XXIX\*, Plate XXIX. The ground, whether in Mosaic or painted work, is almost universally gold; thin interlaced patterns are preferred to geometrical designs. The introduction of animal or other figures is very limited in sculpture, and in colour is confined principally to holy subjects, in a stiff, conventional style, exhibiting little variety or feeling; sculpture is of very secondary importance.

Romanesque ornament, on the other hand, depended mainly on sculpture for effect: it is rich in light and shade, deep cuttings, massive projections, and a great intermixture of figure-subjects of every kind with foliage and conventional ornament. The place of mosaic work is generally supplied by paint; in coloured ornament, animals are as freely introduced as in sculpture, *vide* No. 26, Plate XXIX\*; the ground is no longer gold alone, but blue, red, or green, as at Nos. 26, 28, 29, Plate XXIX\*. In other respects, allowing for local differences, it retains much of the Byzantine character; and in the case of painted glass, for example, handed it down to the middle, and even the close of the thirteenth century.

One style of ornament, that of geometrical mosaic work, belongs particularly to the Romanesque period, especially in Italy; numerous examples of it are given in Plate XXX. This art flourished principally in the twelfth and thirteenth centuries, and consists in the arrangement of small diamond-shaped pieces of glass into a complicated series of diagonal lines; the direction of which is now stopped, now defined, by means of different colours. The examples from central Italy, such as Nos. 7, 9, 11, 27, 31, are much simpler than those of the southern provinces and Sicily, where Saracenic artists introduced their innate love of intricate designs, some ordinary examples of which are to be seen in Nos. 1, 5, 33, from Monreale, near Palermo. It is to be remarked, that there are two distinct styles of design coexistent in Sicily: the one, such as we have noted, consisting of diagonal interlacings, and eminently Moresque in character, as may be seen by reference to Plate XXXIX.; the other, consisting of interlaced curves, as at Nos. 33, 34, 35, also from Monreale, in which we may recognise, if not the hand, at least the influence, of Byzantine artists. Altogether of a different character, though of about the same period, are Nos. 22, 24, 39, 40, 41, which serve as examples of the Veneto-Byzantine style; limited in its range, being almost local, and peculiar in style. Some are more markedly Byzantine, however, as No. 23, with interlaced circles; and the step ornament, so common at Sta. Sofia, as seen at Nos. 3, 10, and 11, Plate XXIX.

The *opus Alexandrinum*, or marble mosaic work, differs from the *opus Grecanicum*, or glass mosaic work, chiefly from the different nature of the material; the principal (that of complicated